

THE MUSIC TO

*The* **ACHARNIANS** *of*

ARISTOPHANES

AS WRITTEN FOR PERFORMANCE BY THE  
OXFORD UNIVERSITY DRAMATIC SOCIETY

1914

BY

**C. HUBERT H. PARRY.**

WITH AN ENGLISH VERSION OF THE CHORUSES

PRICE 3/- NET.

**BREITKOPF & HÄRTEL**

BEAR BUILDING

54 GREAT MARLBOROUGH STREET, LONDON W.

ALSO AT

LEIPZIG — BERLIN — BRUSSELS — NEW YORK

# CONTENTS

	Pag.
1. PRELUDE. War and Peace . . . . .	1
2. INTERMEZZO. Ancient grudges . . . . .	9
3. CHORUS. "This way, this, my friends". τῇδε πᾶς ἔπου . . . . .	15
4. CHORUS. "Come, do what you can". τί οὖν οὐ λέγεις. . . . .	21
5. CHORUS. "Why wriggle and fuss". τί ταῦτα στρέφει . . . . .	23
6. CHORUS. "How will it all end?" τί ὀράσεις; τί φήσεις; . . . . .	25
7. CHORUS. "What's this, you bare faced knave". ἄληθες, ὠπίτριπτε. . . . .	27
8. CHORUS. "Our friend's quite right". ἀνὴρ νικᾷ τοῖσι λόγοισιν. . . . .	32
9. INTERMEZZO. The little pigs Minuet . . . . .	49
10. CHORUS. "How fortunate our friend is". εὐδαιμονεῖ γ' ἄνθρωπος . . . . .	53
11. CHORUS AND SOLI. "Now pack him up". ἐνδῆσον ὃ βέλτιστε . . . . .	58
12. CHORUS. "You have seen". εἶδες, ὦ εἶδες . . . . .	62
13. CHORUS. (a) "For such good sense". ζηλῶ σε τῆς εὐβουλίας . . . . .	70
(b) "You see with what an air". ἤκουσας ὡς μαγειρικῶς. . . . .	70
(c) "He's found what sweets". ἀνὴρ ἀνηύρηκέν τι. . . . .	71
(d) "Look out, you'll kill the passers-by". ἀποκτενεῖς λιμῶ . . . . .	71
14. CHORUS. "Take my blessing". ἴτε δὴ χαίροντες. . . . .	72
15. CHORUS AND SOLI. "Woe is me". ἀτταταῖ, ἀτταταῖ . . . . .	77



# I Overture.

C. Hubert H. Parry.

Lively.



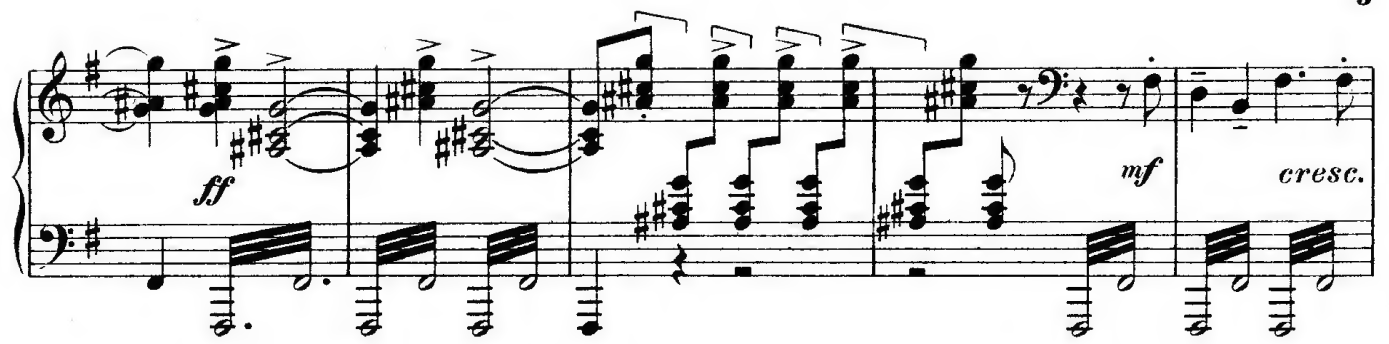
*p*

*cresc.*

*mf*

*p*

*cresc.*



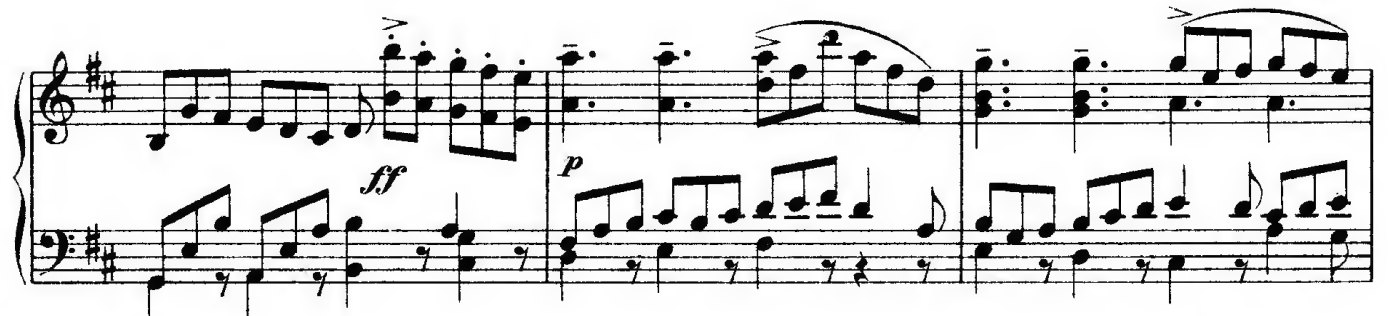
First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 12/8 time signature. It begins with a *ff* (fortissimo) dynamic, followed by a *mf* (mezzo-forte) dynamic, and ends with a *cresc.* (crescendo) marking. The bass staff features a steady eighth-note accompaniment.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps and a 12/8 time signature. It begins with a *p* (piano) dynamic, followed by a *grazioso* marking. The system ends with a double bar line and a key signature change to one sharp (F#) and a 12/8 time signature. The bass staff continues with eighth-note accompaniment.



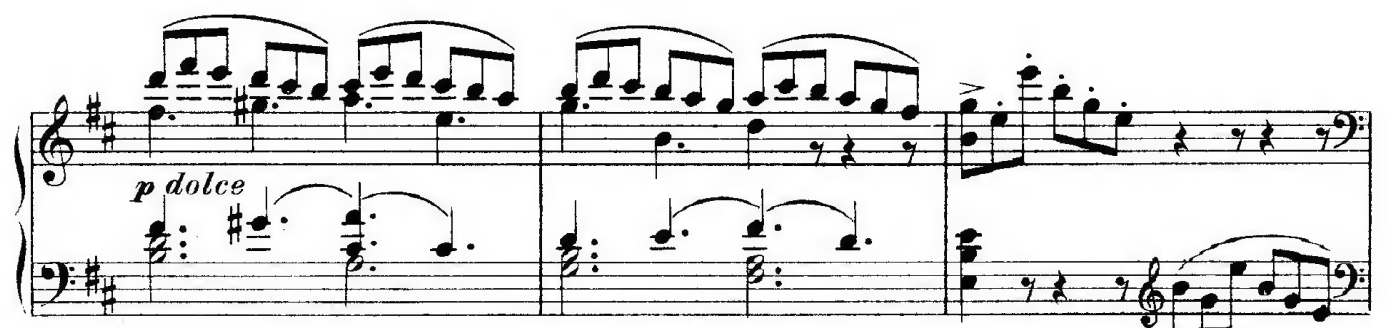
Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 12/8 time signature. It begins with a *p* (piano) dynamic. The bass staff continues with eighth-note accompaniment.



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp and a 12/8 time signature. It begins with a *ff* (fortissimo) dynamic, followed by a *p* (piano) dynamic. The bass staff continues with eighth-note accompaniment.



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp and a 12/8 time signature. The bass staff continues with eighth-note accompaniment.



Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp and a 12/8 time signature. It begins with a *p dolce* (piano dolce) dynamic. The bass staff continues with eighth-note accompaniment.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, beams, slurs, and dynamic markings.

The first system begins with a *ff* (fortissimo) dynamic marking in the bass staff, followed by a *p* (piano) marking. The second system features a *f* (forte) marking in the bass staff and a *p cresc.* (piano crescendo) marking in the treble staff. The third system includes a *cresc.* (crescendo) marking in the bass staff. The fourth system is marked *poco allargando* (slightly slowing down) and *Grandioso.* (grandioso), with a *ff* marking in the bass staff. The fifth system continues the *Grandioso.* marking. The sixth system begins with a *mf* (mezzo-forte) marking in the bass staff.

The notation includes various musical elements such as notes, rests, beams, slurs, and articulations. There are also some specific markings like *3* (triplets) and *3* (triplets) in the fourth system. The page concludes with the number *L. 320.*

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system includes the marking *accel.* and *agitato*. The third system features a *ff* marking. The fourth system has a *ff* marking and a large curved line. The fifth system includes *ff*, *mf*, and *dim.* markings. The sixth system shows a *p* marking. The page number 320 is at the bottom.

57

*accel.*

*agitato*

*f* *p*

*ff*

*ff*

*ff*

*mf* *dim.*

*p*



*Slower. peacefully*

The musical score is written for piano and consists of six systems of staves. The first system begins with a *rit.* marking and a *p* dynamic. The second system features a *mf* dynamic and a *cresc.* marking. The third system includes a *dim.* marking, a *p* dynamic, a *mf* dynamic, and a *cresc.* marking. The fourth system is marked *Vivace.* and includes a *cresc.* marking. The fifth system also includes a *cresc.* marking. The sixth system is marked *Grandioso pomposo.* and includes a *cresc.* marking. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs.

*rit.* *p* *mf* *cresc.* *ff* *dim.* *p* *mf* *cresc.* *Vivace.* *cresc.* *Grandioso pomposo.* *cresc.*



7

*mf cresc.*

Più Vivace.

*mf* *f*

*mf*

*p* *cresc.*

First system of musical notation, piano part. The bass staff contains a complex melodic line with many accidentals and rests. The treble staff contains a few notes and rests. A dynamic marking *f cresc.* is present in the treble staff.

Second system of musical notation, piano part. The bass staff continues the complex melodic line. The treble staff contains a few notes and rests. A dynamic marking *sf* is present in the treble staff.

Third system of musical notation, piano part. The bass staff continues the complex melodic line. The treble staff contains a few notes and rests. Dynamic markings *ff* and *p* are present in the treble staff.

Fourth system of musical notation, piano part. The bass staff continues the complex melodic line. The treble staff contains a few notes and rests. A dynamic marking *ff* is present in the treble staff.

Vivace.  $\text{♩} = \text{♩}$

Fifth system of musical notation, piano part. The bass staff contains a complex melodic line. The treble staff contains a few notes and rests. Dynamic markings *mf* and *cresc.* are present in the treble staff.

Sixth system of musical notation, piano part. The bass staff contains a complex melodic line. The treble staff contains a few notes and rests. A dynamic marking *ff* is present in the treble staff.

## II.

Ancient Grudges.

Fiercely.

The musical score is written for piano in 4/16 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is marked 'Fiercely.' and begins with a piano (*p*) dynamic. The first system consists of two staves with chords and eighth-note patterns. The second system introduces a mezzo-forte (*mf*) dynamic and includes accents. The third system features a 'sempre cresc.' (always crescendo) instruction. The fourth system includes a 'cresc.' instruction and a section marked 'A' with a fortissimo (*ff*) dynamic. The final system continues the intense, accented rhythmic patterns.

*f*

*sempre cresc.*

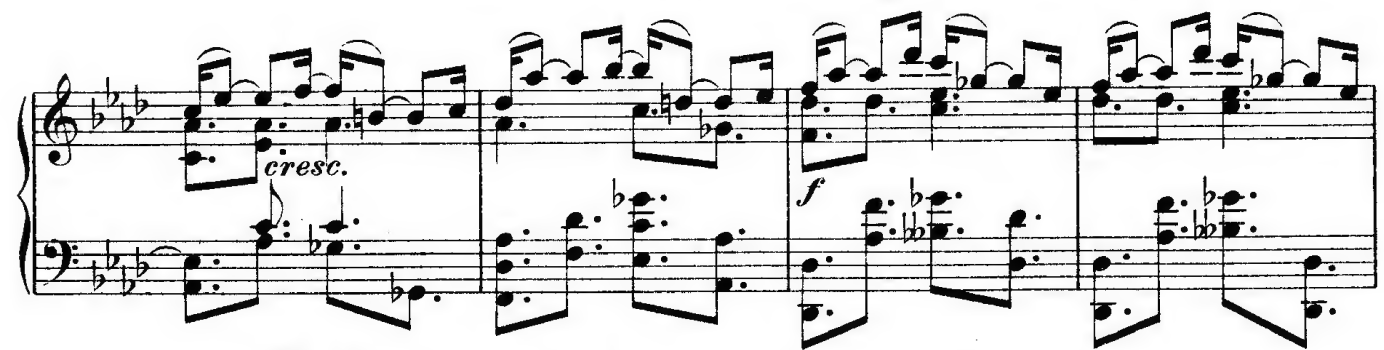
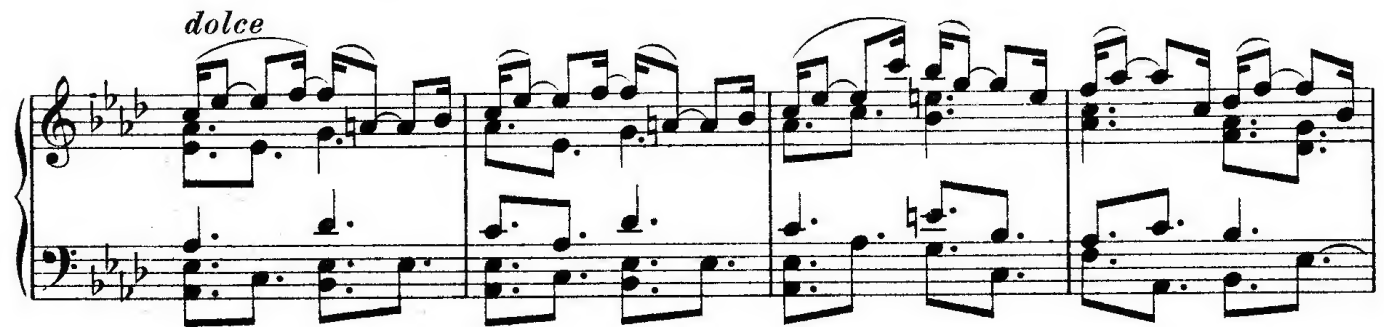
**B**

*Con fuoco.*

**C** *poco rit.*

*mf*

*f*

*a tempo**mf*

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system begins with a treble clef and a key signature change to D major (indicated by a 'D' and a sharp sign for F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are present. A crescendo marking (*cresc.*) is also visible. The notation includes many slurs, ties, and phrasing marks, indicating a complex and expressive piece. The page is numbered 12 in the top left corner.



Tempo. Daintily.

*rit.*

dim.

*p*

*mf*

*cresc.*

*cresc. molto*

**E**

*sf*

This musical score is for a piano piece, measures 1 through 24. It is written in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked 'Tempo. Daintily.' and there is a 'rit.' (ritardando) instruction at the beginning. The score is divided into six systems, each with a treble and bass staff. The first system includes a 'dim.' (diminuendo) instruction. The second system includes a '*p*' (piano) instruction. The third system includes a '*mf*' (mezzo-forte) instruction. The fourth system includes a '*cresc.*' (crescendo) instruction. The fifth system includes a '*cresc. molto*' (crescendo molto) instruction and a key signature change to two flats (B-flat major or D minor) marked with a large 'E'. The sixth system includes an '*sf*' (sforzando) instruction. The piece concludes with a double bar line and a key signature change to one flat (F major or D-flat minor).



This page contains six systems of musical notation for a piano piece. The notation is written for the left hand on a single bass staff and the right hand on a single treble staff. The key signature is three flats (B-flat, E-flat, A-flat). The piece begins with a mezzo-forte (*mf*) dynamic. The first system shows a series of chords and moving lines in both hands. The second system continues this texture. The third system introduces a crescendo (*cresc.*) marking. The fourth system features a decrescendo (*dim.*) marking. The fifth system includes piano (*p*) and pianissimo (*pp*) markings. The sixth system concludes with a decrescendo (*dim.*) and a final piano (*p*) marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

# III. Chorus.

Line 204.

*Furioso.*

CHORUS (A11)

τῇ - δε πᾶς ἔ - που, εἰ - ω - κε, καὶ τὸν ἄν - δρα πυν - θά - νου τῶν ὁ - δοι - πό - ρων ἅ - πάν - των.  
This way this, my friends, pursue him; ask of ev' - ry pas - ser - by, Have they seen him. We must seize him.

τῇ πό - λει γὰρ ἄ - ξι - ον ξυλ - λα - βεῖν τὸν ἄν - δρα τοῦ - τον. ἄλ - λά μοι μὴ -  
'Tis a du - ty you and I, Ev' - ry townsman, owes his country. Tell me, tell me,

-νύ σα-τε, εἴ τις οἶδ' ὅ - ποι τέ-τραπ-ται γῆς ὁ τὰς σπον -  
I de-mand, Where on earth the fel - low's va - nish'd with his tru - ces

δὰς φέ-ρων.  
in his hand.

**Tenors**  
*mf* ἔκ - πέ-φευγ', οἴ - χε-ται φροῦ-δος. οἴ - μοι τὰ-λας τῶν ἐ-τῶν τῶν ἐ-μῶν.  
He is off! He has gone! He has fled us! Oh! a - las! Heav - y age on us leans.

**Basses**  
*mf* *cresc.* *ff*

*f*

*mf* both voices

οὐκ ἂν ἐπ' ἐ-μῆς γε νε-ό - τη-τος, ὅτ' ἐ-γὼ φέ-ρων ἀν-θράκων φορ-τί-ον  
He would ne-ver in our boy-hood thus have led us, while I was still a lad in my teens.

*mf*

*mf*

ἡ-χο-λού-θουν Φα-ύ - λω τρέ-χων, ὦ - δε φασύ - λως ἂν ὁ σπον-δο-φόρος οὐ-τος ὑπ' ἐ-  
When with my bag of coal on my back Lightly I ran dead heat with Phayl - lus; ah! we ne-ver

*cresc.*

*mf*

μοῦ τό-τε εἰ - ω - κό-με - νος ἐξ - έ - φυ - γεν οὐδ' ἂν ἔ - λα -  
in the old days met a man whose pace could kill us, In our boy-hood

φρῶς ἂν ἀ - πε - πλί - ξα-το.  
when we light-ly bore the sack.

*ff*

*f*

νῦν δ' ἐ - πεί - δὴ στερρόν ἤ - δὴ τοῦ - μὲν ἀν - τὶ - νή - μι - ον,  
 Ah! but now when knees are stiff - fer, now that poor old Frost - y - face

*ff*

καὶ παλαιῶ Λα-κρατεῖ-δὴ τὸ σκέλος βα-ρύ-νε-ται, αἶ-χε-ται.  
 Feels his legs so slow and heavy, far too heavy for a race, He has gone!

*ff*

*mf*

δι - ωκ-τέ-ος δέ· μὴ γὰρ ἐγ-χά - νη πο - τὲ  
 Yet nev - er shall he laugh to find our ef - forts slack,

*mf*

*tempo rit.*

μη - δέ περ γέ-ρον-τας ὄν-τας ἐχ-φυ-γὼν Ἀ-χαρ-νέ-ας.  
 Nor es-cape withold Acharnae's doughty burghers on his track.

*poco rit.* *allargando* *mf*

A little slower, in suppressed rage.

*p*

ὅσ - τις ὦ Ζεῦ πά-τερ καὶ θε-οὶ τοῖ - σιν ἐχ-θροῖ - σιν ἐσ - πεί - σα - το,  
He has dared, o ye gods! with the foe Truce to make, e - ven though dead - ly strife,

*p* *cresc.*

*cresc.*

οἷ - σι παρ' ἐ - μοῦ πό-λε-μος ἐχ - θρο-δο-πὸς αὐ - ξε-ται τῶν ἐ - μῶν χω-ρί-ων.  
Twixt them rag-ing and Acharnae's an - cient yeo-men, For our hearths and our homes still is rife.

*mf* Tenors

χοῦχ ἄ - νή - σω πρὶν ἂν σχοῖ - νος αὐ -  
Like a rush dri - ven home to the hilt

*p* *cresc.*

*cresc.*

τοῖ - σιν ἀν - τεμ - πα - γῶ.  
or a sharp stake I'll pierce

*cresc.*

ὁ - ξὺς ὁ - θυ - νη - ρὸς ἀ - νι - α - ρὸς ἐ - πί -  
to their inwards, Prodding, pricking, splitting, sticking,



χω-πος ἴ-να μή-πο-τε πα-τῶ-σιν ἐ-τι τὰς ἐ-μὰς ἀμ-πέ-λους.  
ere the blood of all my vineyards'neath the trampling of the foe shall be spilt.

*accelerando* Tenors **Feroce.** *2*  
*f* ἀλ-λά δεῖ ζητεῖν τὸν ἄν-δρα καὶ βλέπειν Βαλλῆ νά-δε  
 Come, let's chase the fellow quick and let him see us do our worst;

Basses *f* *2*

*sempre cresc. ed accel.*

*2* καὶ δι-ώξειν γῆν πρό γῆς, ἕ-ως ἂν εὗ-ρε-θῇ πο-τέ. ὡς ἐ-γὼ βάλλων ἐ-κεῖ-νον  
 And when once we've found him, let us play the game of Ston-y-hurst; Hus-tle, stone him, stone him, hus-tle,

*ff*  
*cresc.*

**Prestissimo feroce.**

οὐχ ἂν ἐμπλή-μην λί-θοις.  
 stone him till we're fit to burst.



## IV. Chorus.

Line 359.

Allegro.

CHORUS Basses *f*

τί οὐν οὐ λέ-γεις, εἰ -  
Come, do what you can! Your

- πί - ξη - νον ἐξ - ε - νεγ - χών θύ-ραζ'  
block quick pro-duce And speak like a man;

ὅ τι ποτ' ὦ σχέτ - λι - ε τὸ μέ - γα τοῦτ' ἔ - χεις;  
Tell us, good Sir, what's the use Of your great sec - ret plan

πά-νυ γὰρ ἐ-μέ-γε πό-θος  
For I'm all it-ching to lis-ten

ὅ-τι φρονεῖς ἔ-χει.  
How you de-fend your truce.

ἀλλ' ἦ - περ αὐ - τὸς τὴν δι - χην δι -  
Since you your self de-vised this hor - rid

- ω - ρί-σω, θεῖς δεῦ-ρο τοῦ-πί-ξη-νον ἐγ-χεί - ρει λέ-γειν.  
pen - al-ty Bring out the block and do your best to make your plea.

*p*

## V. Chorus.

Line 385.

Quick.

Piano introduction for the V. Chorus, marked "Quick." and "f". The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a series of chords and eighth-note patterns in both the treble and bass staves.

CHORUS Tenors *f*

First system of the Chorus Tenors' vocal line. The melody is in 4/4 time, marked "f". The lyrics are in Greek and English.

τί ταῦ - - τα στρέ-φει τεχ -  
Why wrigg - - le and fuss? Why

Second system of the Chorus Tenors' vocal line. The melody continues in 4/4 time, marked "f".

νά - ζεις τε καὶ πο - ρί - ζεις τρι - βάς;  
scheme and de - lay? It's all one to us:

Third system of the Chorus Tenors' vocal line. The melody continues in 4/4 time, marked "f". It includes triplet markings over the notes.

λα - βὲ δ'έ-μοῦγ' ἔ-νε - κα παρ' Ἰ - ε - ρω - νύ-μου  
For all I care, you may make Hier - o - nymus

σχο-το-δα-συ-πυκ-νό-τρι-χα  
Lend you his hel-met of darkness,

τιν' 'Α-ϊ-δος κυ-νήν.  
Shag-gy to hide the fray.

*f*  
εἰτ'  
Let

*p leggiero*  
ἐξ-ά-νοι-γε μη-χα-ρας τὰς  
loose the arts and crafts of Si-sy-

*mf*  
Σι-σύ-φου, ὥς  
-phus straightway, You've

*p cresc.*  
σχι-ψιν ἀ-γών οὐ-τος οὐχ ἐσ-δέ-ξε-ται.  
got to fight a case that will not brook de-lay.

*dim.*

## VI. Chorus.

Line 490.

Moderato.

*mf*

CHORUS Tenors *mf*

τί δρά - σεις; τί φή - σεις; ἀλλ' ἴσ - θι νυν ἀν -  
How will it all end? You're stout as a stock, — I

CHORUS Basses *mf*

τί δρά - σεις; τί φή - σεις ἀλλ' ἴσ - θι  
How will it all end? You're stout as a

αισ - χυν - τος ὦν, σι - δη - ροῦς τ' ἀ - νήρ, ὅσ -  
tell you, my friend, And firm as a rock. In

νυν, ἀν - αισ - χυν - τος ὦν, σι - δη - ροῦς τ' ἀ - νήρ, ὅσ -  
stock, I tell you, my friend, And firm as a rock. In

τις παρ-ασ-χών τῇ πό-λει τὸν αὐ-χέ-να  
 sight of all up - on the block lay down your head,

ἄ - πα - σι μέλλεις εἰς λέγειν τὰ -  
 And what you have to say with courage

τις παρ-ασ-χών τῇ πό-λει τὸν αὐ-χέ-να  
 sight of all up - on the block lay down your head,

ἄ - πα - σι μέλλεις εἰς λέγειν τὰ -  
 And what you have to say with courage

*mf rit. dim.*  
 ναν-τί-α.  
 be it said.

ἄ-νῆρ οὐ τρέμει τὸ πρᾶγμ' — εἰ - ἄ νυν  
 Now since you've no terror; Come — let us know with-

*mf*  
 ναν-τί-α.  
 be it said.

ἄ-νῆρ οὐ τρέ- μαι τὸ πρᾶγμ' εἰ - ἄ  
 Now since you've no terror; Come let us

*cresc. mf*

*rit.*  
 - πει - δὴ - περ αὐ - τὸς αἰ - ρεῖ , λέ - γε.  
 out chance of er - ror What you've to show.

*p*  
 νυν εἰ - πει - δὴ - περ αὐ - τὸς αἰ ρεῖ , λέ - γε.  
 know without chance of er - ror What you've to show.

*rit. p p p*  
 tempo

## VII. Chorus.

Line 557.

Vivacissimo.

CHORUS Basses.

ἄ - λη - θες, ὦ - - πί - τριπ - τε καὶ μι - α -  
What's this, you bare fac'd knave, you scoun-drel-ly

ρῶ - τα - τε; τρυ - τί σὺ τολ - μᾶς πτω - χὸς ὧν ἡ -  
mount - a-bank. You sneak - ing beg - gar, will you taunt Ath -

μᾶς λέ - γειν, καὶ σὺ - χο - φάν - της εἴ τις ἦν ὦ -  
- en - ians thus? What if there was some poor in - for - mer



- νεί - δι - σας;  
why this fuss?

**Grazioso.**

**CHORUS Tenors.**

νή τὸν Πο-σει - δῶ καὶ λέ-γει γ' ἅ - περ λέ-γει δί - και - α  
Ye gods— in hea - ven, truth he speaks in ev' - ry word, There's not a

**Allegro Tempo I.**

**CHORUS Basses.**

πάν - τα χού - δὲν αὐ - τῶν φεύ - δε - ται. εἴτ'  
lie, I swear, — in an - y - thing we've heard And

εἰ δί - και - α, τοῦ - τον εἰ - πεῖν οὐκ ἐχ - ρῆν. ἀλλ'  
if it's true, he's not the man to speak, that's clear: At

οὐ τι χαί - ρων ταῦ - τα τολ - μή - σαι λέ - γειν.  
 least he'll find his bra - zen words have cost him dear.

**Grazioso.**  
Tenors.

οὐ - τος οὐ ποῖ θείς; οὐ με - νείς; ὥς εἰ θε - νείς τὸν  
 Stay there! don't touch him! if you don't at once let loose My

ἄν - δρα τοῦ - - τον, αὐ - - τος ἀρ - θή - σαι τά - χα.  
 friend the far - mer, you shall feel the hang - man's noose.

**Grandioso pomposo.**  
Basses.

Ho!

-ὦ Λά-μάχ', ὦ  
La-mach-us! ho!

βλέ-πων ἄ-σιτρα-πᾶς,  
Flash light through our gloom,

βο-ή-θη-σον  
Give aid to us,

ὦ,  
ho!

γορ-γο-λό-φα, φα-νεῖς,  
Lord of the Gorgon plume!

ἰ-ὦ Λά-μάχ'  
Help La-mach-us,

**Vivace.**

ὦ φίλ', ὦ φυ-λέ-τα.  
send, Our neigh-bour and friend.

**Tenors and Basses.**

*mf cresc.*

εἰ-τε τις ἐσ-τι τα-ξί-αρ χός τις  
Help, if any friend is near, help, men of

*cresc.*

η ———— τει - χο - μά - χας ἄ - νήρ, βο -  
war, ———— sap-per or eng - in - eer, or

*cresc.*

η - θη - σά - τω ———— τις ἀν - ύ - σας.  
colo - nel of corps! ———— Come to my aid,

*Vivacissimo.*

ἐ - γὼ ———— γὰρ ἐ - χο - μαι μέ - σος  
make haste! ———— Foe-men have gripped my waist.

## VIII. Chorus.

Parabasis line 626.

Allegro confortabile.



Tenors and Basses.

ἄ - νήρ νι - κᾷ τοῖ - σι λό - γοι - σιν καὶ  
 Our friends quite right in making his truce, and he'll

τὸν δῆ - μον με - τα - πεί - θει πε - ρὶ τῶν σπον - δῶν.  
 soon win the mob to his fancies: For it's peace they need.

ἀλλ' ἄ - πο - δύν - τες τοῖς ἄ - να - παίστοις ἐ - πί -  
 But off with our cloaks, let's turn to our anapaest

ω - μεν.  
dances.

*mf* >  
ἐξ οὗ γε χο-ροῖ-σιν ἔ-φε-στη-κεν τρυ-γι-  
Ever since the first day that our poet be-gan to make

χοῖς ὁ δι-δά-σχα-λος ἡ-μῶν, οὐ-πω πα-ρέ-βη πρὸς τὸ θέ-α-τρον λέξ  
way in the play-wright's pro-fes-sion, He ne-ver was used to face you and boast of his

ων ὡς δε-ξι-ὸς ἔ-στιν. δι-α-  
marvellous gifts of ex-pression; But

*mf*  
βαλ-λό-με-νος δ' ὑ-πὸ τῶν ἐχ-θρῶν ἐν Ἀ-θη-ναί-οις τα-χυ-βού-λοις, ὡς  
now since de-tractors are trying to prove-for they know that Athenians are fickle- That he

χω - μω - δεῖ την πό - λιν ἢ μῶν καὶ τὸν δῆ - μον κα - θυ - βρί - ζει, ἄ - πο -  
 take the democ - racy off in his plays and in - sults us his au - dience to tick - le, He has

χρί - νας - θαι δεῖ - ται νυ - νὶ πρὸς Ἀ - θη - ναί - ουσ με - τα - βού - λους.  
 made up his mind, for he knows how you change, to ap - pear and ans - wer these char - ges.

Φη -  
 Our

οὐκ εἶ - ναι πολ - λῶν ἄ - γα - θῶν ἄξ - ι - ος ὑ - μῖν ὁ ποι - η - τῆς, παύ -  
 po - et main - tains that the more he can write, the mo - re your debt he en - lar - ges: For he



σας ὅ-μας ξε-νι-χοῖ-σι λό-γοις μὴ λή-αν ἐ-ξα-πα-τάσ-θαι,  
saves you all from be-ing de-ceived by the flattering words of the stranger;

*Grazioso.*

μήδ' ἡ-δεσ-θαι ὡ-πεν-ο-μέ-νους μήδ'  
He won't let you hear smooth talk or be taught to

εἶ-ναι χαυ-νο-πο-λί-τας.  
shut your eyes to your dan-ger.

Vivace.  
Basses

*mf*

πρότερον δ' ὅ - μας ἀ - πό τῶν πό - λε - ων εἰ  
But of old when am - bass - adors came from the states, they

πρέσ - βεις ἐ - ξα - παν - τῶν - τες  
cried, for they knew you pre - ferred it,

πρῶ - τον μὲν ἰ - ο - στε - φά - νους ἐ - χά - λουν χά -  
That yours was the town of the vi - o - let crown: and the

πει - δῆ τοῦ - τό τις εἴ - ποι, εὐ - θύς δι - ἀ τοὺς στε - φάνους ἐπ' ἄ - χρων τῶν  
mo - ment you all of you heard it, You smiled and sat up, all ting - ling with joy, and

*cresc.*

*mf*

πυ - γι - δί - ων ἐ - χά - θησ - θε.  
straightened your backs with e - mo - tion.

*p*

Tenors.

εἰ δέ τις ὑ-μᾶς ὑ-πο θω-πεύ-σας λι-πα-ράς κα - λέ - σει - εν Ἀ - θή-νας,  
 When the town was said to be glis'ning with oil, you all clapp'd you hands at the no - tion;

*cresc.*  
 ἥ-ρε-το πᾶν ἄν δι - ἄ τὰς λι-πα-ράς, ἄ-φύ - ων τι - μὴν πε-ρι - ἄ-φας. ταῦ -  
 If he gave you praise that was fit for sardines, an-y speaker could get what he needed. So

*cresc.* *sf*

- τα ποι-ή-σας πολ - λῶν ἄ-γα-θῶν αἴ - τι-ος ὑ-μῖν γε-γέ-νη-ται, καὶ  
 - that's what I mean when I say or I sing, "Hap - py you our po-et who heeded?" He

Basses.

*cresc.* καὶ He

*allargando*  
 τοὺς δὴ - μους ἐν ταῖς πο-λε-σιν δει - ξας ὡς δη - - - μο-κρα  
 sav'd you and show'd you what ev - ils a-rise when the mob isn't ruled by its

τοὺς δὴ - μους ἐν ταῖς πο-λε-σιν δει - ξας ὡς δη - - - μο-κρα  
 sav'd you and show'd you what ev - ils a-rise when the mob isn't ruled by its

## Tenors and Basses

τοῦνται.  
betters.

*p*  
φη - σιν δ' ὑ - μᾶς πολ - λὰ δι - δά - ξειν ἀγάθ',  
And he promis - es now, if you take his ad - vice, he will

ὥστ' εὐ - δαί - μο - νας εἶ - ναι, οὐ θω - πεύ - ων οὐθ' ὑ - πο - τεί - νων μισ -  
leave you more clearly his deb - tors, For never a word of de - ceit will you hear nor

θους οὐδ' ἐ - ξα - πα - τύλ - λων, οὐ - δὲ πα - νουρ - γῶν οὐ - δὲ χα - τάρ - εων ἀλ -  
promise of pro - fit un - founded, No vil - la - ny base nor hint of dis - grace, but

truth - - - - - λὰ τὰ βέλ-τι-στα δι-δάσ-κων.  
on mo-ra-li-ty grounded.

## Spoken CORYPHEUS.

πρὸς ταῦτα Κλέων καὶ παλαμάσθω καὶ πᾶν ἐπ' ἐμοὶ τεχταίνεσθω.  
Then may Cleon let fly all his malice, and try Ev'ry art that he knows: all his arts I defy;

τὸ γὰρ εἶ μετ' ἐμοῦ καὶ τὸ δίκαιον ζύμμαχον ἔσται,  
For as all my life shows, the right is my cry, for justice stand I;

οὐ μή ποτ' ἄλω περὶ τὴν πόλιν ὧν ὥσπερ ἐκεῖνος δειλὸς καὶ λαχαταπύγων.  
And, whate'er comes and goes, Never, never shall I My country deny, Like that treacherous cowardly Cleon.

*dolce*  
*p*

*p dolce*

θεῦ - ρο Μοῦσ' ἐλ - γὲ φλε - γυ - ρὰ πυ - ρὸς ἔ - χου - σα μέ - νος  
Hith - er Muse, bring thy burn - ing song, with fer - vour glow - ing white.

ἐν - το - νος Ἀ - χαι - ρ - νι - κή, οἱ - ον ἐξ ἀν - θρά - κων  
Me - lo - dy Ach - arn - i - an, e'en as this flame so bright

πρι - νί - νων φέ - ψα - λος ἀ - νή - λατ' ἔ - ρε - θι - ζό - με - νος  
Leaps on high, leaps from out the em - bers, when the bel - lows clat - ter,

οὐ - ρί - ζα ρί - πί - ει, ἡ - νίχ' ἀν' ἐ - παν - θρα - χί - δες  
Flick - er - ing, glit - ter - ing, while the sar - dines on the plat - ter



ὦ - σι πα - ρα - χεῖ - με - ναι, οἱ δὲ θα - σί - αν ἀ - να - χυ -  
 Glis - ten rea - dy to be fried, and the slaves are mak - ing pick - le,

χω - σι λι - πυ - ράμ - πυ - χα, οἱ δὲ μάτ - τω - σιν, οὐ -  
 Stir - ing up the bubb - ling oil, knead - ing cakes, rich with treacle.

*allarg.*  
 τω σο - βα - ρὸν ἐλ - θὲ μέ - λος ἐν - το - νον ἀ - γροι - κό - τε - ρον  
 Come and bring thy song me - lo - dious, bring thy lus - ty strains har - mo - nious,

ὥς ἐ - μέ λα - βοῦ - σα τὸν δη - μό - την.  
 O come quickly, bring to me Re - vel - ry.

*dim.* *allargando*  
*dim.* *sf.*